1: Honigmann E-5 (1943-1945) 1949 ND12 Nahane ND12

youths have improvised words to "Wabash Cannonball" which contain the refrain "Yukon cannonball." The prevailing theme of most of these songs is nostalgia, expressed as a longing for a loved and remembered place or an idealized woman. When played by the Indians, all of these melodies are transposed to a minor key, which further accentuates the nostalgic quality of the words and music. An undercurrent of gaiety and vivaciousness is introduced by the four-fourths time in which the tune is rendered. A number of people also own portable phonographs (locally called "gramophones") on which a variety of music, ranging from reels to ballet, is played.

Young men sometimes improvise short songs around commonplace activities. These are also sung in a minor key. Thus Nitla, while preparing to go hunting, sang of how he was going to get a moose. Song composition becomes freer when young men are intoxicated. Drunk in Old Man's camp one night, Peter Tom strummed his guitar and improvised a song around an incident that had occurred earlier that day. The words went:

I spit blood this morning
I don't want to die.
Ole-o-lady o . . . [yodling].

Dancing. One of the most popular recreational features are the dances marking summer evenings in Lower Post. Early in the summer, with many young people in town, such dances are held almost nightly. They are attended principally by young people, married or single, and by one or two white men. When the American soldiers were in the Kaska area a number showed up at these dances until the Army declared Lower Post out of bounds. The music is furnished by a violinist and one or two guitarists. Dances begin around midnight, when it is starting to get dark, and may continue to three or four o'clock in the morning. Later in the summer, as the nights get longer, dances start earlier. When a group of people want to dance they first ask the recognized musicians to play. The players receive no remuneration for their entertainment, although soldiers and white men sometimes collect a purse for them. The next task is to find a place to dance. River Joe's home, an unfinished trading store, and a deserted bunkhouse belonging to one of the trading companies were all well regarded as dance houses in 1944–45. Most of the time such accommodations are made available without charge; several times, however, River Joe sought to collect money from visitors attending dances in his house. He defended his behavior by speaking of the public dance hall at Tesiin Lake to which admission is charged. Few people paid the requested fifty cents.

After a dance has been announced people congregate outside the building, while the players take their places at the back of the house near a lamp or candle. Several tunes go undanced before sufficient dancers venture inside the house or before people feel relaxed enough to go on the floor. Boys who have been drinking get the dancing underway more quickly, the availability of liquor, beer, or wine always making a more spontaneous and lively party. Within the dance house, the sexes line up along opposite walls of the building. When a man wishes to select a partner, he crosses the room and stops before the girl of his choice. She rises and, looking away from her partner, begins to dance with him. A girl continues to avert her face throughout the dance. The man holds his partner lightly and